DOCUMENT RESUME

ED 280 043 CS 210 354

TITLE Grade 12 Diploma Examination, English 30. Part A: Written Response. 1987 Edition.
INSTITUTION Alberta Dept. of Education, Edmonton.
PUB DATE Jan 87
NOTE 19p.; For related documents, see CS 210 355-359; for the 1985 and 1986 editions, see ED 263 569-581 and ED 272 903-909, respectively.
PUB TYPE Tests/Evaluation Instruments (160)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Achievement Tests; Educational Assessment; English Instruction; Foreign Countries; Grade 12; High Schools; *Literature Appreciation; Reader Response; Reading Comprehension; *Reading Skills; Reading Tests; Student Evaluation; Test Items; *Writing (Composition); Writing Evaluation; *Writing Skills
IDENTIFIERS Alberta; English Examinations

ABSTRACT

Intended for students taking the Grade 12 Diploma Examination in English 30 in Alberta, Canada, this test contains (1) general instructions, (2) two minor assignments consisting of literature readings to which the student must write a personal response, and (3) a major assignment requiring students to show how the authors they studied in senior high school English classes illustrate ideas through setting, character, and/or events. The booklet contains space for planning and drafting the compositions, as well as for writing the revised work. (JD)

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GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30

PART A: Written Response

GENERAL INSTRUCTIONS

This examination consists of THREE assignments. Read the **WHOLE** examination before you begin to write. Follow instructions carefully. Complete **ALL** assignments.

TOTAL TIME: 2½ hours
Budget your time carefully.

The three assignments are as follows:

		Page Number
MINOR ASSIGNMENT ONE:	Personal Response Suggested time: 15-25 minutes Value: 20% of this examination	6
MINOR ASSIGNMENT TWO:	Critical Response Suggested time: 15-25 minutes Value: 20% of this examination	10
MAJOR ASSIGNMENT:	Suggested time: 90-100 minutes Value: 60% of this examination	14

You may use a DICTIONARY and a THESAURUS.

Space is provided for PLANNING AND DRAFTING and for REVISED WORK.

Please write your revised work in blue or black ink.

DO NOT WRITE YOUR NAME ANYWHERE IN THE TEST BOOKLET

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Instructions

1. **Read "In Support of the Unlikely" and the excerpt from *The Sunday Zeppelin* carefully and thoughtfully before you start the writing assignments.**

2. **Read Minor Assignments One and Two and the Major Assignment before you start writing.**

Reading One

IN SUPPORT OF THE UNLIKELY

When I was young
My father told me
I was doomed
To be
Disillusioned.

I was patient with him
Reassured
His fears
With confidence if not
Experience.
Thus I began
Climbing mountains
Wrestling with storms
Stepping out
Onto the furthermost tip
Of young branches
And once or twice I caught myself
On the edge of bitterness.

Now I see
My father did not fear
An idea
He feared for me.
And since I am
still here
His fears
Prove my scars and I
Not doomed
Not disillusioned
But simply wrong.

Continued

To be properly disillusioned
Is to have an illusion
That is worth counting on —
And miscounting is an error
That can only sum up
Me.

I am still learning
And what I see
Is not
That one cannot
Stand on the furthermost tips of a tree
But that one should
Judge the branch sagaciously.

Marigold Miller

Reading Two

from THE SUNDAY ZEPPELIN

It was very hot. I sat on the cool grass under our sycamore tree and watched Luke nail the boards together. The way he was hitting the nails you'd think he was making something, and I couldn't believe he wasn't until he was all through. He nailed about ten boards together, and that was all. They were just nailed together. They didn't make anything.

Luke, I said, let's go to the Bijou together.

Me and *you?* Luke said.

Sure, I said. You got your nickel and I got mine. Let's go see Tarzan.

I got to save up for the zeppelin, Luke said. I got a dime now. Eight more weeks and it'll be here, and then good-bye.

Good-bye? I said.

Yes, said Luke, good-bye.

You ain't going away, are you, Luke? I said.

Sure, he said. What did you think I wanted it for?

You mean never to come back again, Luke?

I'll come back all right, he said. I'll go away for a month or two, but I'll come back.

Where will you go, Luke? I said.

Klondike, he said. North.

Up there in that cold country, Luke?

Sure, Luke said. Me and my partner Ernest West. Palka eskos, he said.

What's it mean, Luke? I said. Tell me, please. What's palka eskos mean?

Only me and my partner know, Luke said.

Luke and me went inside. Pa was drying the dishes and Ma was washing them.

Can we go to the Bijou, Ma? Luke said.

What's that? Pa said. I thought the Sunday School lesson was the evils of the movies.

Yes, sir, Luke said.

Well, is your conscience clear? Pa said.

Oh, what's playing? Ma said.

Tarzan, I said. Can we go, Ma? We didn't drop our nickels in the collection plate. Luke is saving up for a zeppelin, but he won't let me go up with him.

Didn't drop your nickels? Pa said. What kind of religion do you call that? First thing you know them missionaries will be packing up and leaving Africa if you boys don't keep them supplied with nickels.

I guess so, Luke said, but me and Ernest West are saving up for a zeppelin. We *had* to do it.

What kind of a zeppelin? Pa said.

A *real* one, Luke said. It travels eighty miles an hour and carries two people, me and Ernest West.

How much does it cost? Pa said.

One dollar, Luke said. It comes from Chicago.

I'll tell you what, Pa said. If you clean out the garage and keep the yard in order next week, I'll give you a dollar Saturday. All right?

I'll say, Luke said.

Continued

Provided, Pa said, you let Mark go up.

If he'll help me with the work, Luke said.

He'll help, Pa said. Won't you, Mark?

I'll do more than Luke, I said.

Pa gave us ten cents more each and said to go to the movies. We went to the Bijou and saw Tarzan, chapter eighteen.

Me and Luke cleaned out the garage and kept the yard in order all week, and Saturday night Pa gave Luke a dollar bill. Luke sat down and wrote a nice letter to the people in Chicago who sold zeppelins. He put the dollar bill in an envelope and dropped the letter in the mailbox on the corner. I went to the mailbox with him.

Now, he said, all we got to do is wait.

We waited ten days. We talked about all the strange and faraway places we would go to in the zeppelin.

Then it came. It was a small flat package with the same picture we saw in *Boys' World* stamped on the box. It didn't weigh a pound, not even half a pound. Luke's hand shook when he opened the box. I felt sick because I knew something was wrong. There was a slip of paper with some writing on it in the box. It said:

Dear Boys: Here is your zeppelin, with instructions on how to operate it. If every direction is carefully followed this toy will ascend and stay aloft for as long as twenty seconds.

And a lot more like that.

Luke followed every direction carefully, and blew into the tissue-paper sack until it was almost full and almost the shape of a zeppelin. Then the paper tore and the whole shape collapsed, the way a rubber balloon does.

That was all. That was our zeppelin. Luke couldn't figure it out. He said, The picture shows two boys standing in the basket. I thought the zeppelin was coming out in a freight train.

Then he started talking in his secret language.

What are you saying, Luke? I said.

Good thing you can't understand, he said.

He smashed what was left of the zeppelin and tore the tissue-paper to pieces, then went out to the barn and got a lot of boards and nails and the hammer and started nailing the boards together.

William Saroyan

MINOR ASSIGNMENT ONE

Personal Response Assignment (Suggested time: 15-25 minutes)

In the excerpt from the story *The Sunday Zeppelin* the father does not in any way discourage Luke's dream, although he is probably well aware that this dream is bound to be shattered. Why do you think the father responds to Luke's fantasy as he does? Support your opinion with reference to your own experiences and observations.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 8.

Minor Assignment One

Personal Response

REVISED WORK

There is additional space for Revised Work on page 9.

Minor Assignment One

Personal Response

PLANNING AND DRAFTING

Minor Assignment One

Personal Response

REVISED WORK

MINOR ASSIGNMENT TWO

Critical Response Assignment (Suggested time: 15-25 minutes)

The poem "In Support of the Unlikely" describes illusion and disillusionment in terms of personal experience.

How does the poet's use of metaphor illustrate her experience? Support your answer with reference to the poem.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 12.

Minor Assignment Two

Critical Response

REVISED WORK

There is additional space for Revised Work on page 13.

Minor Assignment Two

Critical Response

PLANNING AND DRAFTING

MAJOR ASSIGNMENT

(Suggested time: 90-100 minutes)

Many writers focus on illusion and disillusionment as determining factors in people's lives. In *The Sunday Zeppelin* Saroyan illustrates the discrepancy that often exists between our illusions and the realities of life. Miller suggests in "In Support of the Unlikely" that the discrepancy between illusion and reality may serve as a positive experience. Both authors imply that from such discrepancies we learn and grow.

CHOOSE TWO OTHER SELECTIONS IN WHICH CHARACTERS ARE INFLUENCED BY ILLUSION AND/OR DISILLUSIONMENT AND COMPARE HOW THE CHARACTERS' ATTITUDES AND BEHAVIORS ARE AFFECTED.

Before planning your composition, read the guidelines below. They are designed to help you select and organize your ideas.

Guidelines for Writing

- **CHOOSE YOUR SELECTIONS CAREFULLY FROM THOSE YOU HAVE STUDIED IN YOUR SENIOR HIGH SCHOOL ENGLISH CLASSES.** The selections you choose may be poems, short stories, plays, novels, other literature, or films.

- **FOCUS YOUR COMPOSITION ON THE TOPIC.** Although the above topic is stated broadly, you should attempt to focus your discussion on the selections you are using.

- **PLAN YOUR COMPOSITION CAREFULLY.** Decide on an appropriate method of introducing, developing, and concluding your composition. Plan to support and develop your ideas with appropriate and specific detail. Remember that a comparison may involve discussion of both similarities and differences. Although you are using two selections on which to base your composition, unify your ideas. DO NOT present a plot summary.

- **REVISE AND PROOFREAD YOUR COMPOSITION CAREFULLY.**

Major Assignment

PLANNING

In the spaces below, write the names of the authors and titles of the literary selections you plan to use in your composition.

Identify the Author and Title (or Source) _____

Identify the Author and Title (or Source) _____

Major Assignment

PLANNING AND DRAFTING

Major Assignment

REVISED WORK

Major Assignment

PLANNING AND DRAFTING

CREDITS

Marigold Miller, "In Support of the Unlikely." Reprinted by permission of the author.

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